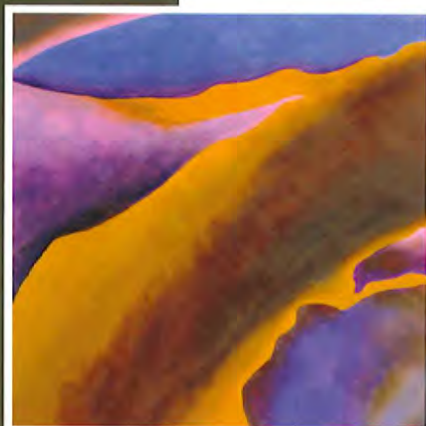




Grand Opening

National Portrait Gallery
Smithsonian American Art Museum





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Above, top: Georgia O'Keeffe, *Only One* (detail), 1959, oil on canvas, Smithsonian American Art Museum, Gift of S.C. Johnson & Son Inc.; above, center: Gilbert Stuart, *George Washington*, the "Lansdowne" portrait (detail), 1796, Oil on canvas, National Portrait Gallery, Smithsonian Institution, acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation; above, bottom: photo by Carl Hansen; opposite: photo by Tim Hursley; front cover photo by Carl Hansen; back cover photo by Tim Hursley.

From the Directors

WELCOME TO THE DONALD W. REYNOLDS CENTER for American Art and Portraiture! We are delighted to celebrate our grand opening. The glorious

home of the Smithsonian American Art Museum and the National Portrait Gallery is a magnificent showcase for our collections of national treasures.

Collectively the National Portrait Gallery and the Smithsonian American Art Museum celebrate the vision and creativity of all Americans. Our collections tell America's stories through art, history, and biography. In our galleries, visitors can find artworks that help tell their personal and family stories.

Here you will find nineteenth-century grandeur enhanced by twenty-first-century additions. Our unique Lunder Conservation Center, high-tech Nan Tucker McEvoy Auditorium, and innovative Luce Foundation Center offer new ways for visitors to interact with the collections. These new public spaces continue the commitment to American ingenuity that began with the building's original

function as the country's patent office.

In the heart of the new, vibrant downtown, our museums are a destination for visitors from all over the world. We hope you visit often and come to love our collections and this building as much as we do.

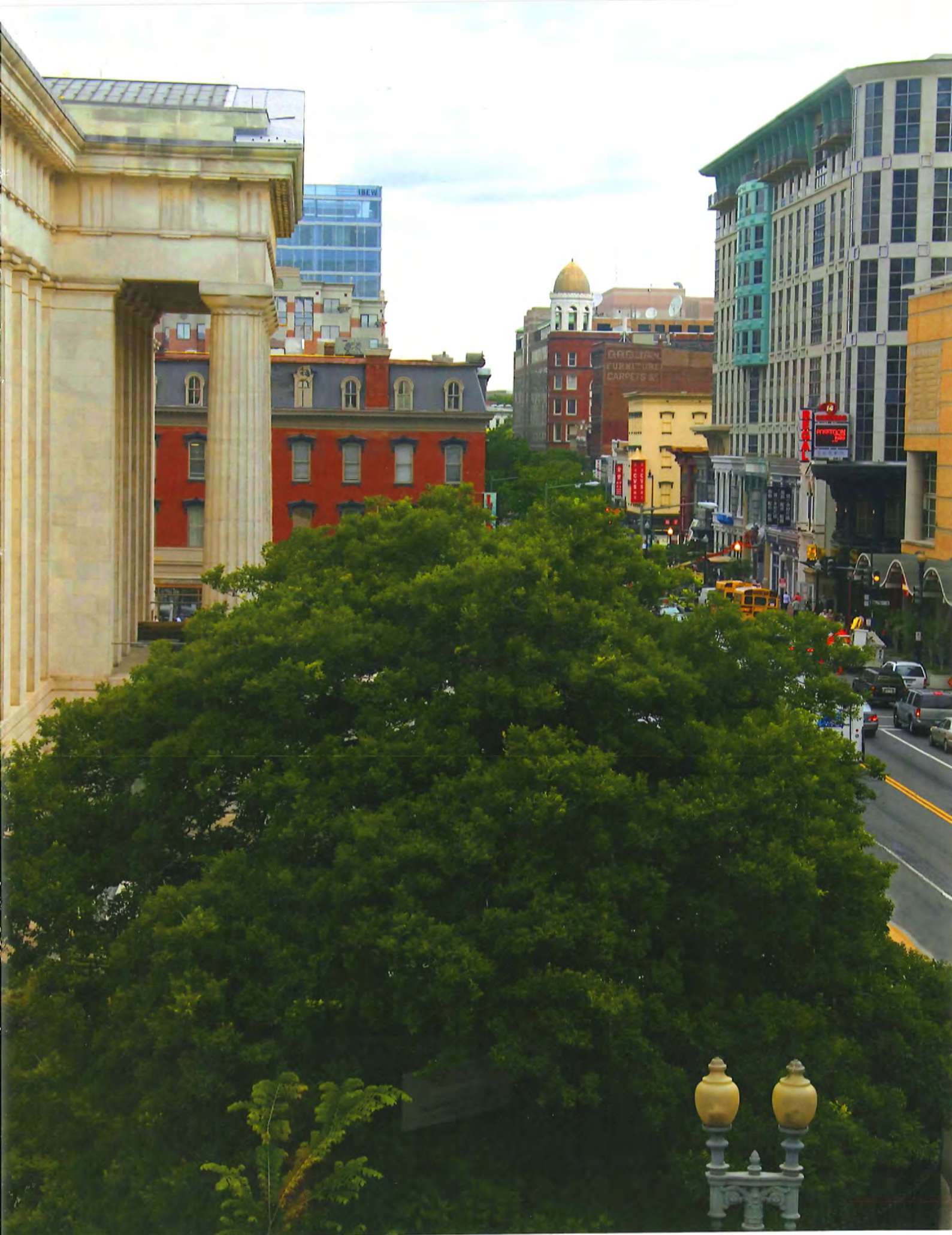


Elizabeth Broun

Elizabeth Broun
The Margaret and Terry Stent Director
Smithsonian American Art Museum

Marc Pachter

Marc Pachter
Director, National Portrait Gallery
Smithsonian Institution



A Nineteenth-Century Landmark Building

Twenty-First Century Enhancements

Architectural Genius

In 1836, architect Robert Mills designed the original U.S. Patent Office Building with three stories of spacious interiors for the display of more than 200,000 models of patented inventions, from the cotton gin to the first telephone. His system of fireproof groined masonry vaults, supported by piers and columns, allowed maximum natural light and flexibility for display cases. Today, the building's Lincoln Gallery, part of his original plan, represents Mills' architectural genius in a soaring cathedral-like space—271 feet long, 64 feet wide, and 30 feet high.

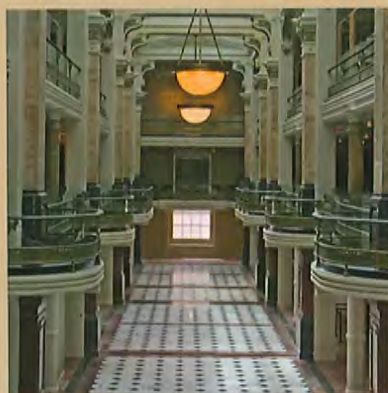
The Lincoln Connection

The Patent Office Building was a hub of activity during the Civil War period; the building served as a military hospital from September 1861 to April 1863. Poet Walt Whitman tended to wounded soldiers, often writing letters on behalf of patients. Similarly Clara Barton, who worked as a clerk at the Patent Office Building, also cared for soldiers recuperating in the building. At his inaugural ball on March 6, 1865, President Abraham Lincoln greeted his guests in the Great Hall. Tickets to the gala were sold to the public for ten dollars and admitted a gentleman and two ladies. Proceeds from the sales

benefited the families of soldiers in the field. It was not until the restoration began in 2000 that excavators discovered Civil War-era graffiti in what is now the Lincoln Gallery. The graffiti, dated 1864 and signed by an unidentified "C.H.F.," is preserved for museum visitors to inspect.

Artisan Craftsmanship

The meticulous restoration of the nineteenth-century building called for world-wide searches for skilled artisans to produce historically accurate details. Thousands of encaustic and geometric tiles were specially made in England, 588 windows were crafted from hand-blown



glass in Poland to simulate the slight irregularities of old panes, and more than 12,000 square feet of original marble floor pavers were restored in the museums' hallways.

Dramatic Enhancements

Over the course of the restoration, the galleries have been returned to their original magnificence. Robert Mills' newly restored, elegant double staircase welcomes visitors to the museums. Visitors now have full access to the galleries on all three floors—previously parts of the building had been blocked off for office space. The faux marble columns and the signature stained glass in the Great Hall have been restored to their

nineteenth-century grandeur. At the same time, a new two-acre copper roof was installed, duplicating the nineteenth-century design and materials as closely as possible. The ductwork for the state-of-the-art heating and air-conditioning systems was installed in the original fireplace chases, to preserve the historic architecture. Recently uncovered skylights span more than two

city blocks and flood the third floor galleries with dramatic natural light, particularly evident in the new Luce Foundation Center for American Art and the Lunder Conservation Center. With the completion of the Kogod Courtyard in late 2007, this historic landmark building honors the past as it heralds a new century.



*It has been an honor for Hartman-Cox
to work on the renovation
of this significant building.
This project kept us on our toes,
challenging us to find creative
solutions to modernize the building's
nineteenth-century architecture
for the twenty-first century.*

—Mary Kay Lanzillotta

Lead architect for the renovation, Hartman-Cox Architects



Temple of Invention

TEMPLE OF INVENTION: HISTORY OF A NATIONAL LANDMARK tells the story of this glorious building. Begun in 1836 and completed in 1868, it is one of the first public buildings constructed in Washington, D.C. The building was conceived under the direction of Robert Mills, who is recognized now as one of America's architectural geniuses.

Praised by Walt Whitman as the "noblest of Washington buildings," this landmark is considered to be one of the finest examples of Greek Revival architecture in the United States.

Charles Robertson, former deputy director at the Smithsonian American Art Museum and specialist in American decorative arts, is the guest curator of the exhibition and author of the accompanying catalogue. Beverly Cox, director of exhibitions and collections management of the National Portrait Gallery, is the exhibition coordinator. This exhibition, a testament to the proud history of one of the city's most distinguished buildings, will be on display through July 8, 2007.

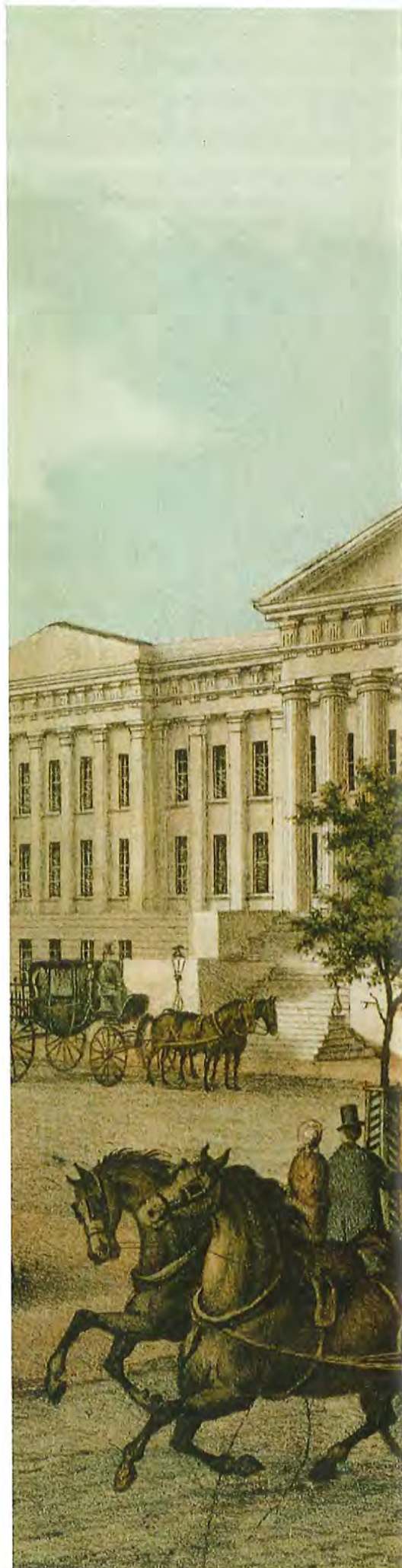
The exhibition and publication are made possible by generous support from Allan J. and Reda R. Riley.



David Beck's *MVSEVM*, an exquisitely crafted world in miniature is inspired by the neo-classical architecture of the building, from the 1840s when it was the U.S. Patent Office to the present day. Commissioned by the Smithsonian American Art Museum, the piece is situated on the second floor near the special exhibition *Temple of Invention: History of a National Landmark*.



In the late 1800s, the original model hall was converted into the Patent Office's public search room, where thousands of files were kept for inspection by patent applicants and other interested parties.







Lunder Conservation Center

Preserving Our Treasures

THE LUNDER CONSERVATION CENTER is the first facility that permanently opens to the public the preservation and conservation work that is normally conducted behind the scenes. Featuring floor-to-ceiling glass walls, the Center allows visitors to see the collections care and modern techniques that conservators use to examine and treat the national treasures entrusted to both museums.

The Center's five state-of-the-art laboratories and studios are equipped to treat paintings, prints, drawings, photographs, sculptures, folk art objects, decorative arts, and frames. Through educational

kiosks, videos, and public programs visitors can learn about conservation science.

Funds for the Center, totaling \$10 million, were raised from private contributors. The Lunder Conservation Center honors the lead donor, The Lunder Foundation, which provided a \$4 million challenge grant that was the catalyst for attracting \$6 million in matching funds from sixty-five private contributors. Other major supporters of the center were the Horace W. Goldsmith Foundation of New York City and the Getty Foundation, a program of the J. Paul Getty Trust in Los Angeles.

We hope the visitors to the new museum will see the magic of art being conserved, learn something, and then want to come back again and again. —Peter and Paula Lunder, donors



LunderCenter.si.edu

Above, left: Conservators Hugh Shockey and Helen Ingalls model blue denim work aprons created specially for the Lunder Conservator Center by renowned New York designer Isaac Mizrahi. Opposite: Conservators Susan Edwards and Kate Maynor in the paintings conservation studio. All photos by Carl Hansen.

Luce Foundation Center for American Art

THE LUCE FOUNDATION CENTER FOR AMERICAN ART is the first visible art storage and study center in Washington, D.C. This innovative public space provides



new ways to experience American art and displays nearly quadruple the number of artworks on view in the galleries. Though the Luce Foundation Center contains more than 3,300 artworks, its imaginative design and thoughtful organization allow visitors to focus quickly on areas of interest; from there they are free to browse or explore in depth.

The Center features paintings densely hung on screens; sculptures, craft, and folk art objects arranged on shelves; and portrait miniatures, bronze medals, and

jewelry in drawers that slide open with the touch of a button. More than sixty large sculptures are installed on the main floor.

Interactive computer kiosks provide insightful information about every object on display, including a discussion of each artwork, artist biographies, audio interviews, still images, and nearly seventy videos created especially for the Center.

The Henry Luce Foundation gave \$10 million in 2001 to establish the Luce Foundation Center for American Art at the Smithsonian American Art Museum. The late Henry Luce III was a longtime commissioner of the museum.

A culmination of Hank Luce's dreams was the creation of a permanent center where the public could interact with treasures of American art and there was no better partner than the Smithsonian American Art Museum.

—Michael Gilligan, The Henry Luce Foundation

LuceFoundationCenter.si.edu





Nan Tucker McEvoy Auditorium



THE MAGNIFICENT NAN TUCKER McEVoy AUDITORIUM is a new 346-seat, state-of-the-art performance space. In this facility visitors enjoy artist presentations, discussions with curators, and film screenings as well as music, theatre, and dance programs. Nan Tucker McEvoy, an emeritus member of the Smithsonian American Art Museum's commission, gave \$10 million to the museum to ensure that visitors could enjoy the interplay of art and ideas.

*I just thought way back then
it was such a good museum, and
the director ought to have
a room where she could talk to people.
We used to go tramping around
looking for a room where we could talk
to three or four or five young painters.
I said, 'You have to have an auditorium.'*

—Nan Tucker McEvoy, donor

Smithsonian American Art Museum Programs

THE MUSEUM IS PLEASED TO PRESENT SEVERAL ONGOING COLLABORATIONS with outstanding area performing arts groups, including the 21st Century Consort, the Smithsonian Chamber Music Society, Washington National Opera, Blues Alley, and the Shakespeare Theatre Company of Washington, D.C. To coincide with the opening of the Reynolds Center, our beautifully restored Steinway grand piano, a gift of Frederick and Shelby Gans, will re-emerge and will be used for concerts featuring pianists and compositions that highlight this American treasure.

The Smithsonian American Art Museum's Clarice Smith Distinguished Lectures in American Art are a forum for engaging the public in the creative experience and a discussion of what American art is today. Each year, the series offers new insights and perspectives by an artist, a critic, and a scholar. This year's speakers are Maya Lin, Jed Perl, and David Park Curry. This annual series is made possible by the generosity of Clarice Smith.

National Portrait Gallery Programs

THE NEW EDUCATION CENTER provides the centerpiece for the National Portrait Gallery's innovative educational programs directed at youth, schools, and families. Teachers' workshops, Ask It, Do It! Saturday art sessions, interactive tours, and activities designed to support permanent collection installations and special exhibitions introduce visitors to the significant Americans in the Gallery's collections.

A staged reading/concert performance of *1776*, America's prize-winning musical by Sherman Edwards and Peter Stone, celebrates the new auditorium as well as the nation's founding. It is produced by Cultures in Motion—the National Portrait Gallery's educational program that brings the museum's collections to life.

The National Portrait Gallery's Reel Portraits presents archival, documentary, and feature films portraying significant American lives. The series premieres with a screening of *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*.





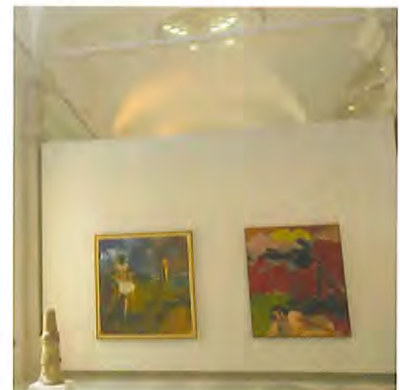
Galleries

Smithsonian American Art Museum

THE SMITHSONIAN AMERICAN ART MUSEUM'S PERMANENT COLLECTION, the nation's first collection of American art, is an unparalleled record of the American experience. The galleries capture the aspirations, character, and imagination of the American people over the course of three centuries. Nearly 1,000 artworks are installed in vaulted galleries on three floors and many of the museum's 50 galleries are bathed in natural light for the first time.

My hope is that visitors who walk through the museum's gorgeous, light-filled galleries will discover new artworks, whether a carved wood sculpture from colonial New Spain or a video installation with references to contemporary popular culture, and feel a connection to their own place in our shared past.

—Elizabeth Broun The Margaret and Terry Stent Director
Smithsonian American Art Museum



Galleries

Smithsonian American Art Museum

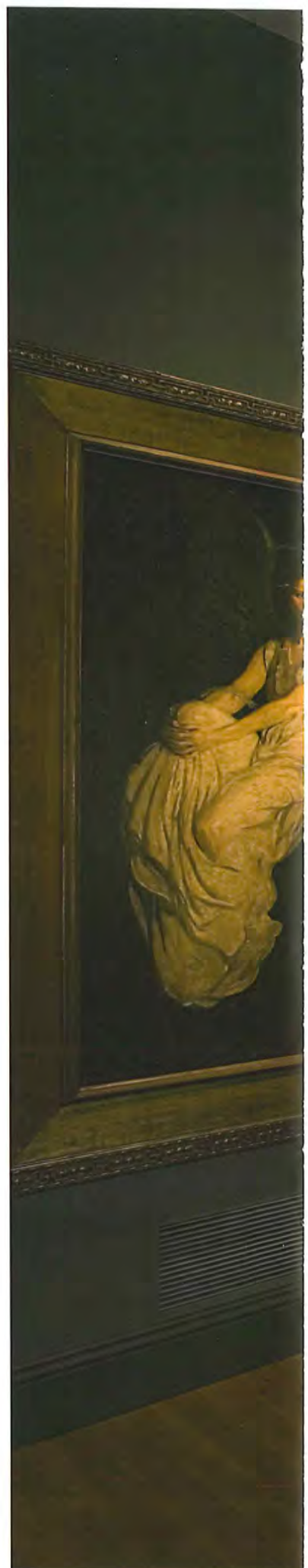
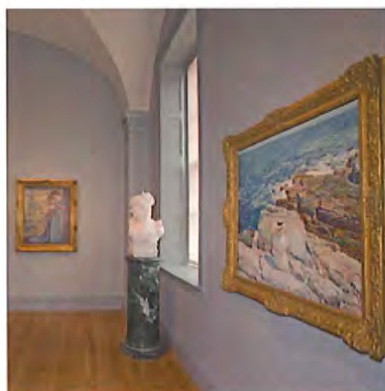
BIG IDEAS GUIDED THE DISPLAY OF ARTWORKS that convey America's rich artistic and cultural history. Galleries on the first floor show works that embrace the democratic spirit, including photography and folk art. Art on the second floor offers insights into the experiences of Americans from the colonial period through the 1940s. Many modern and contemporary pieces on the third floor are powerful experiential pieces that will cause visitors to stop and look.

*I remember my mother taking me to the museum
when I was a little girl and being entranced
with the paintings there.*

*Mel and I are so grateful for the guidance
and knowledge we have received
from the curators at the museum.*

*Our love of art has grown and
expanded over the years.*

—Thelma Lenkin, donor





DES DERNIERS VOEUX D'UN DERNIER
PENSEE SORTI POUR MON
DIEU D'UN PATRIE ET D'UN ROI.



John F. Kennedy
Portrait by [illegible]
[illegible text]



Galleries

National Portrait Gallery

THE ENHANCED GALLERY SPACES have allowed the National Portrait Gallery to re-imagine how it tells the story of America through the individuals who have shaped that story. Nine-hundred of its collection of nearly 20,000 paintings, sculptures, prints, drawings, and photographs grace the new halls, which is several hundred more than were displayed previously.

America's Presidents, the nation's only complete collection of presidential portraits outside the White House, offers multiple images of 42 presidents of the United States, including Gilbert Stuart's "Lansdowne" portrait of George Washington, the famous "cracked plate"

photograph of Abraham Lincoln, and whimsical sculptures of Presidents Lyndon Johnson, Jimmy Carter, Richard Nixon, and George H.W. Bush by noted caricaturist Pat Oliphant.

American Origins, 1600–1900, a "conversation about America," fills 17 galleries and alcoves chronologically arranged from the days of contact between Native Americans and Europeans through the struggle for independence to the international and industrial expansion of the Gilded Age. Three galleries focus on the Civil War in the building that "went to war" itself as a federal hospital in the 1860s.

Jo Davidson: Biographer in Bronze showcases fourteen bronze

and terra-cotta portraits by Davidson, a renowned American sculptor. This exhibition includes depictions of Gertrude Stein, Franklin D. Roosevelt, artist John Marin, and Lincoln Steffens.

Four newly created galleries opening onto the Great Hall showcase *Twentieth-Century Americans*: the major cultural, scientific, and political figures of the last century. Two additional galleries combine portraits, artifacts, memorabilia, and videos to celebrate individuals who have brought the performing arts to life, in *Bravo*, and to salute American sports figures, whose impact has extended beyond the athletic realm, in *Champions*.

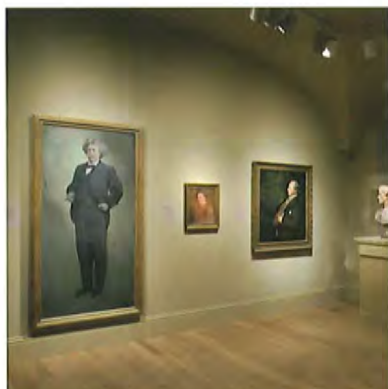


Above, left: photo by Carl Hansen; above, center: *Gertrude Stein* (detail) by Jo Davidson, Terra cotta, 1922-1923, National Portrait Gallery, Smithsonian Institution; gift of Dr. Maury Leibovitz; above, right: photo by Hugh Talman; opposite: photo by Carl Hansen.

Galleries *National Portrait Gallery*

*Our galleries introduce you to
the company of great Americans
who speak of the interests and
achievements of their time and our own.
Meet them, enter a conversation with history,
and experience the variety
and vitality of American portraiture.*

—Marc Pachter, Director, National Portrait Gallery
Smithsonian Institution



*With malice toward none, with charity for all,
with firmness in the right, as God gives us to see
the right, let us strive on to finish the work we
are in, to bind up the nation's wounds.*

Abraham Lincoln, second inaugural address,
March 4, 1865







Special Exhibitions *National Portrait Gallery*

Several special exhibitions complement the National Portrait Gallery's permanent collection exhibitions.

Portraiture Now (through January 7, 2007) *Portraiture Now* is a series of rotating exhibitions focusing on contemporary artists who explore the age-old art of depicting the figure through paintings, sculpture, photographs, drawings, and video art.

One Life: Walt Whitman, a kosmos (through April 1, 2007) Each year, the *One Life* exhibition devotes a gallery to a curator's exploration of the life of one individual. *Walt Whitman, a kosmos* explores Whitman's influence on a century of America's foremost writers and artists through images and personal memorabilia. The exhibi-

tion is presented on the same floor where Whitman worked in the Bureau of Indian Affairs.

Americans Now (through April 29, 2007) This exhibition presents individuals who have played a prominent, national role during the last 25 years. *Americans Now* reflects the museum's newly established policy of accepting living subjects into the collection.

Eye Contact: Modern American Portrait Drawing (through October 9, 2006) *Eye Contact* features masterpieces of 20th-century portraiture from the National Portrait Gallery's permanent drawing collections.

The Presidency and the Cold War (through July 8, 2007) *The Presidency and the Cold War* examines how U.S. presidents

shaped or reacted to the events of the global struggle between the United States and the Soviet Union beginning with FDR, Joseph Stalin, and Winston Churchill at Yalta and ending with the collapse of the Berlin Wall.

The Outwin Boochever Portrait Competition 2006 (through February 19, 2007) *The Portrait Competition* presents the work of 51 artists selected as finalists in the Portrait Gallery's first national portrait competition and showcases the variety and excellence of contemporary portraiture in painting and sculpture. Named for Virginia Outwin Boochever, a former docent whose generous gift endowed this program, the competition will be held triennially.



Above, left: *America (Wunmi Fadipe, Sales Assistant at Investment Bank)* (detail), Andres Serrano, Courtesy of the artists and Paula Cooper Gallery, New York, ©Andres Serrano; above, center: Samariy Gurariy, *Churchill, Roosevelt and Stalin at Yalta* (detail), 1945, Gelatin silver print on paper, National Portrait Gallery, Smithsonian Institution; above, right: *Marilyn Monroe* (detail), Andy Warhol, 1967, gift of Daniel Solomon ©Andy Warhol Foundation for the Visual Arts / ARS, New York; opposite: Justin Hayward, *Young Marriage*, 2005, Oil on linen, National Portrait Gallery "Outwin Boochever Portrait Competition 2006," Collection of the artist

Special Exhibitions Smithsonian American Art Museum

In addition to the Smithsonian American Art Museum's permanent collection installations, there will be a number of special exhibitions on view.

William H. Johnson's World on Paper (through Jan. 7, 2007)
The exhibition thoroughly examines never-before-exhibited prints by this African American modernist that have been recently conserved. Johnson's distinctive work uses bold compositions and bright colors, and his woodcuts are strongly influenced by German expressionist art.

Passing Time: The Art of William Christenberry

(through July 8, 2007)
This exhibition presents a selection of Christenberry's photographs, drawings, paintings, sculptures, and building constructions inspired by the American South. His artworks are poetic assessments of place and the passing of time.

William Wegman: Funney/Strange (through Sept. 24, 2006)

Funney/Strange captures William Wegman's smart, gently subversive humor. With photographs, paintings,

videos, and more, the exhibition showcases Wegman's signature parodies of all things familiar. The Addison Gallery of American Art in Andover, Mass., organized this retrospective.

American ABC: Childhood in 19th Century America (through Sept. 17, 2006)

Organized by the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University in California, this exhibition explores images of children and their relationship to the American quest for national identity during the nineteenth century.



I appropriated my first sign off of a country store and that was the beginning of this love affair with the found object. —William Christenberry, artist

Above, left: William Christenberry, *Alabama Wall I* (detail), 1985, metal and tempera on wood, Smithsonian American Art Museum, museum purchase; above, center: William H. Johnson, *Sitting Model* (detail), 1939, Hand-colored linocut, Smithsonian American Art Museum, Gift of the Harmon Foundation; above, right: Winslow Homer, *Snap the Whip* (detail), 1872, oil on canvas, 12 x 20 in., The Metropolitan Museum of Art, New York, Gift of Christian A. Zabriskie, 1950. Photograph ©1999 The Metropolitan Museum of Art; opposite: William Wegman, *Connector* (detail), 1994, Polaroid, Private Collection, ©William Wegman.





Acquisitions Smithsonian American Art Museum

ONE GOAL OF THE SMITHSONIAN AMERICAN ART MUSEUM'S active acquisition program is to strengthen our modern and contemporary holdings. Several new works are emotionally powerful destination pieces, such as David Hockney's *Snails Space with Vari-Lites*, *Painting as Performance* (1995–96); Edward and Nancy Kienholz's *Sollie 17* (1979–80); and Nam June Paik's *Electronic Superhighway*:

Continental U.S., Alaska, Hawaii (1995). Other artists newly represented in our collection are Oscar Bluemner, Deborah Butterfield, Christo, Alfred Jensen, Duane Hanson, Liz Larner, Martin Puryear, James Rosenquist, and John Wendt. We are grateful to the many private collectors for their generous gifts. They have enriched the nation's collection with important eighteenth-,

nineteenth-, and twentieth-century works by Larry Bell, John Singleton Copley, John Steuart Curry, Richard Diebenkorn, Erastus Salisbury Field, Alex Katz, Mark Lindquist, Elie Nadelman, Georgia O'Keeffe, A. Phimister Proctor, Frederic Remington, Alexander Roux, Albert Pinkham Ryder, Joseph Stella, James Surls, Wayne Thiebaud, and William Williams.

The future is now. —Nam June Paik, artist



Above: Nam June Paik, *Electronic Superhighway: Continental U.S., Alaska, Hawaii* (detail), 1995, 49-channel closed circuit video installation, neon, steel and electronic components, Smithsonian American Art Museum, Gift of the artist ©1995 Nam June Paik; opposite: Oscar Bluemner, *Evening Tones* (detail), 1911–1917, oil on canvas, Smithsonian American Art Museum, Gift of James F. Dicke II and museum purchase made possible by the American Art Forum, the Julia D. Strong Endowment and the Luisita L. and Franz H. Denghausen Endowment

Acquisitions *National Portrait Gallery*

THE NATIONAL PORTRAIT GALLERY'S HALLS have been re-imagined during the building's restoration; so too has its acquisition policy. Since 2000 the Gallery has accepted into its permanent collection portraits of living individuals who have made their mark on contemporary culture. Concurrently, the variety of media collected has expanded in response to contemporary experimentation with forms of portrayal. Examples range from a hand-

stenciled quilt by artist Faith Ringgold to a larger-than-life, cast paper portrait of composer Philip Glass by Chuck Close.

The special exhibition *Gifts to the Nation*, on display until April 1, 2007, highlights recent gifts including portraits of musician Ray Charles by Morgan Monceaux, mezzo soprano Denyce Graves by Nelson Shanks, and Nobel Prize-winning microbiologist Selman Waksman by Philippe Halsman.

Other notable acquisitions in a variety of media include portraits of President William Jefferson Clinton by Nelson Shanks, Senator Hillary Rodham Clinton by Ginny Stanford, Katharine Hepburn by Everett Kinstler, Christopher Reeve by Sacha Newley, the Scottsboro Boys by Aaron Douglas, President Jimmy Carter by Andy Warhol, Plenty Coups by Willum Wildshut, and Beauford Delaney by Georgia O'Keeffe.



Above, left: Morgan Monceaux, *Ray Charles* (detail), 1992-1994, Mixed Media: graphite, pastel, black magic marker, wood, fabric, plastic and adhesive on paper, National Portrait Gallery, Smithsonian Institution, Gift of Morgan Monceaux, ©1992 Morgan Monceaux/Visual Artists and Galleries Association; above, center: Ginny Stanford, *Hillary Rodham Clinton* (detail), 2006, oil on panel, National Portrait Gallery, Smithsonian Institution; above, left: Everett Raymond Kinstler, *Katharine Hepburn* (detail), 1982, oil on canvas, National Portrait Gallery, Smithsonian Institution, Gift of Everett Raymond Kinstler, ©1982 Everett Raymond Kinstler; opposite: *Fred Astaire* (detail) by Edward Jean Steichen, Gelatin silver print, 1927, National Portrait Gallery, Smithsonian Institution; acquired in memory of Agnes and Eugene Meyer through the generosity of Katharine Graham and the New York Community Trust, The Island Fund ©Joanna T. Steichen, ©The Estate of Edward Steichen, represented by Howard Greenberg Gallery.



Amenities

Museum Stores

Visit the museum stores, located off the G Street lobby, for a varied selection of gifts inspired by the museums' outstanding collections. From paper goods based on Robert Mills' stunning vaulted architecture to umbrellas, silk scarves, and ties inspired by the elaborate stained glass in the Great Hall, to a diverse array of art books and exhibition catalogs, the museum stores offer unique items created especially for the Smithsonian American Art Museum and the National Portrait Gallery.

Portico Café

Above the F street entrance of the Donald W. Reynolds Center, set among the sixteen immense Doric columns, the *Portico Café* features American pastries, sandwiches, specialty coffees, and beverages. Wine, beer, and cocktails are available in the late afternoon and evening. With spectacular downtown views, the *Portico Café* is the perfect spot to reflect on the wonderful exhibitions inside or to meet a friend at the end of the day.

Upper West Side Café

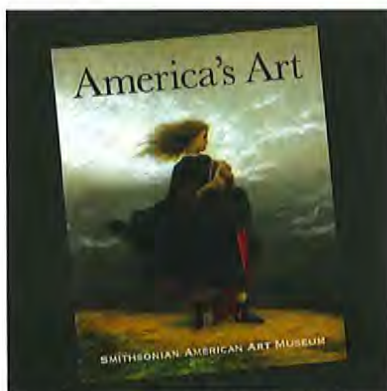
Located on the third floor in the Luce Foundation Center for American Art, the *Upper West Side Café* offers a "quick pick" menu of salads, sandwiches, and small plates featuring savory American flavors. The seating area is surrounded by nineteenth- and twentieth-century sculpture from the collection of the Smithsonian American Art Museum.



Available in our museum stores



Elegant umbrella with the Great Hall stained glass design



Lavishly illustrated catalogs of the museums' collections



Community Partners

We would like to thank Target for its lead support of the Grand Opening Family Festival and Opening Gala.

We also acknowledge support from the Downtown DC Business Improvement District.

We greatly value our community partners and would like to thank the following organizations for their assistance in promoting our grand opening: Borders, Café Atlantico, Cultural Tourism DC, Ella's Wood Fired Pizza, Hotel Monaco, Indebieu, Jaleo, Olsson's Books & Records, OYA Restaurant & Lounge, Palette Restaurant & Bar, Poste Moderne Brasserie, Washington, DC Convention and Tourism Corporation, Zaytinya, Zipcar, and Zola.



Visitor Information

*Donald W. Reynolds Center
for American Art and
Portraiture*

Smithsonian American
Art Museum and
National Portrait Gallery
8th and F Streets, NW
Washington, D.C.

Smithsonian Information:
(202) 633-1000
ReynoldsCenter.org

Metrorail Station:
Gallery Place-Chinatown
(Red, Yellow, and Green lines)

Admission
Free

Museum Hours
11:30 a.m. – 7 p.m. daily
Closed December 25



Donald W. Reynolds: An American Story

Businessman, Patriot, Philanthropist

THIS NOBLE BUILDING, begun in 1836 to house the U.S. Patent Office, was built as a temple to honor America's entrepreneurial and innovative spirit. Donald W. Reynolds, creator of the Donrey Media Group—one of the nation's largest privately held media companies—embodied that innovative spirit and throughout his career demonstrated the promise of America.

Raised in Oklahoma City, Reynolds took on a succession of jobs connected to journalism and in time invested in the two newspapers that launched the Donrey Media Group: the *Oklmulgee Daily Times* in Oklahoma, and the *Southwest Times Record* in Fort Smith, Arkansas. After Reynolds' death in 1993, his company, which by then included newspapers, broadcast media, outdoor advertising, and cable television, was sold. The Donald W. Reynolds Foundation now operates under the guidance of Fred W. Smith, Reynolds' colleague for more than forty-two years.

In the Foundation's spirit of "preparing for the next opportunity," Smith and his board responded in early 2001, when the National Portrait Gallery announced the potential loss to the nation of Gilbert Stuart's epic "Lansdowne" portrait of George Washington. And when the historic building housing that portrait required support to complete its rebirth as the home of two museums devoted to the

exploration of the American spirit, the Donald W. Reynolds Foundation again rose to the challenge. The saving and support of two national treasures—painting and building—has become another enduring legacy of the life, career, and spirit of Donald W. Reynolds. In gratitude, the Smithsonian has named this great national place The Donald W. Reynolds Center for American Art and Portraiture.

*I think the school children
need to see this painting and
need to get a better feel as to
who George Washington was
and what he did.*

—Fred W. Smith, Donald W. Reynolds Foundation



Gifts to the Nation

Donald W. Reynolds Center for American Art and Portraiture

With gratitude to our generous benefactors

President, Congress, and People
of the United States

Robert and Arlene Kogod

The Henry Luce Foundation

The Lunder Foundation

Nan Tucker McEvoy

Donald W. Reynolds Foundation

Anonymous

Virginia Outwin Boochever

Hacker and Kitty Caldwell

The Ryna and Melvin Cohen
Family Foundation

Joseph and Robert Cornell
Memorial Foundation

James F. Dicke Family

Donald J. and Helen Douglass

Barbara G. Fleischman

Patricia and Phillip Frost

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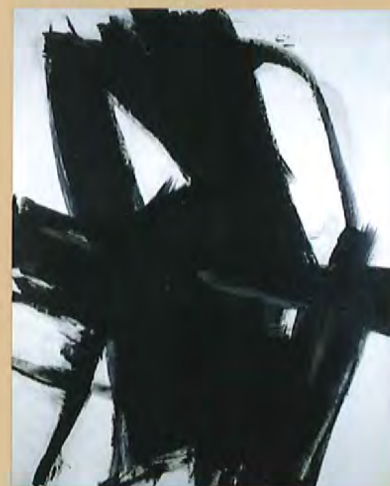
Frederick D. Hill

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As of June 2, 2006



Looking Forward

THE NEWLY ENCLOSED ROBERT AND ARLENE KOGOD COURTYARD, designed by renowned architect Norman Foster, will provide a dynamic, year-round gathering space at the Donald W. Reynolds Center. Internationally acclaimed designer Kathryn Gustafson will realize a magnificent interior landscape.

Robert and Arlene Kogod gave \$25 million for the building's courtyard.



This is a wonderful opportunity to make a pre-eminent gathering space for our city and country.

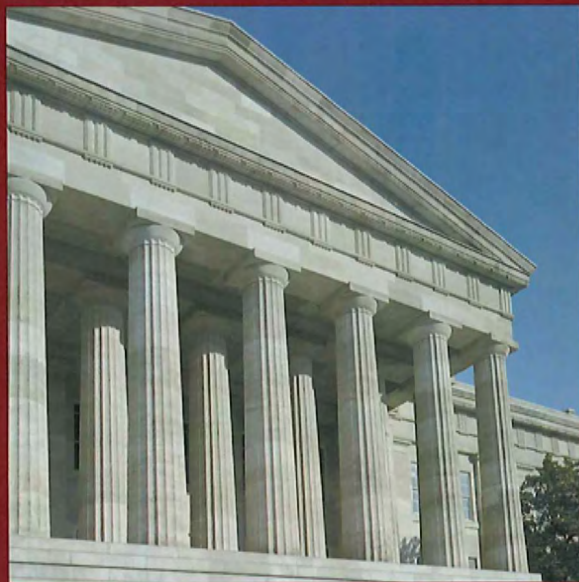
—Arlene and Robert Kogod





Noblest of Washington buildings

—Walt Whitman



Smithsonian
*Donald W. Reynolds Center for
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